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A study conducted at Harvard University proposed to obtain evidence concerning the use of art museum exhibitions by public school groups and to determine better ways of improving that use. Interviews, with museum staff and school personnel, were conducted at 57 museums in various geographical locations. The evidence identified several attitudes and current practices: (1) Many art museums tolerate school visits as an obligation to be endured. (2) Many teachers are too ill-trained to visit an art museum with confidence. (3) Visits frequently take on the nature of an outing. (4) Only a few educational exhibits in museums are especially designed for school use. (5) The museum's permanent collection is apt to serve better than temporary exhibits. (6) Visits to museums are rare for high school students during school hours. Some of the recommendations were (1) that teams, each composed of a museum staff member and a school official, might promote school-museum interchange in many parts of the country, (2) that further study should be given to the use of television correlated with museum visits, and (3) that the burden of education in the arts should be borne by the school system. (Excerpts from interviews conducted with museum personnel comprise the major portion of this report.) (Author/SW)

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U. S. DEPARTMENT OF
HEALTH, EDUCATION, AND WELFARE

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FINAL REPORT

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A STUDY OF THE RELATION OF MUSEUM ART EXHIBITIONS TO EDUCATION

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Cambridge, Massachusetts

December 31, 1967

The research reported herein was performed pursuant to a Contract with the Office of Education, U. S. Department of Health, Education, and Welfare. Contractors undertaking such projects under Government sponsorship are encouraged to express freely their professional judgment in the conduct of the project. Points of view or opinions stated do not, therefore, necessarily represent official Office of Education position or policy.

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SUMMARY

This report results from interviews conducted at 57 museums in conjunction with representatives of their local school systems. The museums were arbitrarily selected for their differences in geographical location and local environment. The interviews took place between April 1st, 1965, and March 31st, 1966.

The objective was to obtain evidence concerning the current use of art museum exhibitions by public school groups and to determine, if possible, better ways of improving that use. It was assumed that all art museum exhibits are educationally valuable.

The evidence demonstrates several attitudes which determine current practice:

1. Many art museums tolerate school visits as an obligation to be endured and a nuisance to be controlled.

2. Many teachers are too ill-trained to visit an art museum with confidence and are too ill-informed to make use of extension materials, or kits, which may be sent to the school.

3. Visits which do take place are, more often than not, for the sake of exposure and take on the nature of an outing. Nevertheless, some children do return to the museum with their parents, or by themselves.

4. Except for the activities of relatively few junior museums, there are very few educational exhibits in museums especially designed for school use. Instead, museums which provide extension services do carry teaching exhibits to the schools. These vary from photographs with captions to small original works of art often three-dimensional so that children may come in contact with the work physically.

5. Most such kits and some visits to art museums are correlated with school work, particularly Social Studies. Therefore, the museum's permanent collection is apt to serve for this purpose better than temporary exhibits.

6. At the high school level, attendance is rare during school hours. Certain programs are arranged for art classes and occasionally for English or History classes outside those hours, but there is no formal pattern. The initiative of the teacher is usually the motivating factor.

On a number of occasions, while interviewing a group composed of art museum staff and school representatives, I found that I was an unwitting catalyst and that my presence as an outsider tended to initiate discussions and lead to suggestions for cooperative programs which neither group had previously engaged in. For this reason a program

composed of several teams of field "coaches", each team consisting of one museum person and one school official, might well be useful in many parts of the country especially in small centers. Such a program might be preceded by a conference consisting of 15 or 20 directors of museum educational programs; half a dozen school administrators and a few capable teachers at all levels might also be invited.

Further study should be given to the use of television as a prelude, possibly as a postlude, to museum visits.

If schools had more active art programs, particularly at the high school level, probably none of the uncertainties discussed in this report would exist. Not only museum programs, but also school programs should be intensified for all students.

INTRODUCTION

This survey was prompted by three questions: what do art museums actually do in their educational programs, with particular reference to exhibitions? How effective are these programs? In what ways may they be extended and improved? Some answers and some signposts, pointing the way to find answers, form the body of this final report.

The objective, in general, is to find ways to make museum educational activities more effective using as examples programs wherever found which do indeed appear to be effective.

The hypothesis is that all art museum educational activities are worth the effort. The evidence raises some doubts about this assumption.

The search for answers was conducted from April, 1965, to March, 1966, by means of a series of visits to a variety of communities on the part of the principal investigator. Forty-nine communities were visited for the purpose of observing the programs of 57 museums. These were selected for their differences in locations (geographical as well as urban or suburban), size and character. With one or two exceptions, university or school museums were excluded from the study.

The nature of various programs and the attitudes of school and museum personnel was deemed to be of greater worth than a close observation of any particular program in detail over a period of time. To identify certain types of programs and to plot their location was therefore the primary objective of the field investigation. Much more study remains to be done, particularly because changes occur rapidly in this innovative area and new data is already accumulating. A certain arbitrariness was necessary in selecting places to be visited. Within the time allotted there was no opportunity to observe many communities which, perhaps, should have been visited. Thus, this report is a sample, not a complete study. Nevertheless, a sample may be as delectable, or as distasteful, as a whole meal, as any connoisseur knows. Certainly there is precedence for random or even arbitrary samples.

In 1938, Grace Fisher Ramsey published a study of educational work in museums in the United States which contains a valuable 15 page bibliography, see Appendix a. This work gives excellent background on the educational work done by museums in the first three decades of this century. As early as 1913, the American Association of Museums had defined a museum teacher as an "interpreter of objects". The Toledo Museum of Art became interested in the teaching of children in 1903; even before that the Milwaukee Public Museum had encouraged visits from school children. Throughout the history of museum education there has been the realization of the necessity for teacher training and for advance classroom preparation for museum visits.

In 1939, the General Education Board of New York made a grant of funds to five art museums for a three year exploration of the services that art

museums render to secondary schools. The test cases selected were the Albright Art Gallery in Buffalo, the Chicago Art Institute, the Cleveland Museum of Art, the Milwaukee Art Institute, and the Museum of Modern Art in New York. Each of the five museums prepared a report of its own work; these were not published, but are capably summarized by Lydia Powel in her book, The Art Museum Comes to the School, a work most relevant to the present study. The foreword and conclusion were written by Thomas Munro, who is the Curator of Education at the Cleveland Museum of Art.

The various UNESCO and ICOM reports assist in setting internationally recognized standards for educational exhibits; they stress the importance of trained museum teachers, frequent brief visits to museums by school classes and small manageable groups.

MUSEUM NEWS in recent issues has explored the field of museum education. In February, 1962, an article by David Reese and Emma Moore describes the study made by the Telfair Academy of Arts and Science, Savannah, Georgia. Two groups of seventh grade students were used to test the hypothesis that planned use of the museum and its programs would enrich art class instruction and increase appreciation and learning. One group was taught by the traditional method and did not have the museum experience; the other group was prepared, through discussion and/or actual classroom experiences, for each visit to the museum. The procedures are carefully described and the results tabulated. It was felt that the work done by the experimental group was of higher quality due to the increased interest aroused by the museum experience.

The November, 1963, issue of MUSEUM NEWS contains an article by Robert S. Weiss and Serge Boutourline, Jr., sociologists at Brandeis University, entitled "The Communication Value of Exhibits." Conducting a survey at the Boston Museum of Fine Arts, the authors attempted to find out how visitors travel through a museum, how long they sample an exhibit, and what they remember about exhibits. The responses of children in particular were noted.

In May, 1964, MUSEUM NEWS published an article by Irving D. Kirk, the museum teacher for the School District of Philadelphia at the Franklin Institute, on "Communication: The Museum and the School". He discusses the methods of making available to the school faculty information on museum resources. Sidney Shotz, another Philadelphia area museum teacher, in the March, 1962, MUSEUM NEWS analyzed techniques, teacher training, exhibit design and programming. He proposed a partnership between schools and museums built on a "solid foundation of cooperative planning and regular evaluation." Indeed, the history of the role of museums in education is almost as long as the existence of the museums themselves, especially of museums in the United States.

There are more recent investigations which have been initiated since the present survey was made: in the Spring of 1966, a conference on the topic was held at the University of Vermont. A report, containing, among others, a chapter consisting of the preliminary report of this present survey, is to be published early in 1968. The American Educational Committee of the International Council on Museums is studying the subject at the time of

this writing. Shortly to be published in 1968 is a treatise, School and Museums, the outgrowth of an extended conference organized by the State Education Department of the University of the State of New York, edited by William R. Clauss. The study is a review of current practice within the state of New York and includes history and science museums, as well as those devoted to the arts.

METHOD

As has already been implied, the chief objectives of the survey were to ascertain evidence as to the nature of existing museum-school programs and the points of view of those people involved with them. Although evidence may be acquired remotely, by such a device as a questionaire, the personal and group interview was considered to be the most satisfactory method or procedure. This presupposes a subjective bias on the part of the investigator no matter how much he may strive to be objective. However, if the sample is broad enough, bias should not be an important obstacle to a reasonable analysis of prevailing conditions; on the contrary, an individual investigator probably has a better sense of how to weight the evidence than someone who has not been exposed to the experiences of a variety of interviews. For this reason, the services of an Associate for Research, with whom the findings were originally intended to be filed, were never actually used. Instead, specific findings are to be found as appendices to this final report, excerpted from copious note-taking in the field. Perhaps the reader can best be his own analyst by reading through them.

As an analysis of this subjective, or empirical method, it would be interesting to know if three or four other people, independently examining the same situations, might arrive at similar or different conclusions. In justification of the empirical approach, it is not unimportant to note that in all cases those who were interviewed were most cooperative, anxious to help and to be helped in what all felt to be a common goal. Often there was surprise and pride in the realization that somebody in a distant community was concerned about the problem in their locality. In certain municipalities, particularly in some of the southern states where the concept of state rights is tenaciously held, the notion of Federal inquiry was not particularly welcome. Nevertheless, the solicitude for local problems which was conveyed seems to have elicited a willingness to become active beyond any efforts that local incentive had previously produced. On numerous occasions, as the interview terminated, I overheard museum and school personnel say to each other, "I am sorry not to have seen more of you, I have been so very busy; let's get together soon."

FINDINGS AND ANALYSIS

Note: what follows in this section is taken in considerable part from the preliminary report of this survey, submitted September, 1966.

When the survey was first proposed I was advised to focus my attention primarily on those art exhibitions designed for educational purposes. I have not only found that there are relatively few of these, but also that the many museum staff members with whom I raised the issue invariably queried, "What exhibition is not educational, including the permanent collection?" Moreover, I learned that temporary exhibitions are not always central to the educational activities of art museums and that whatever long range impact museums may have on elementary and secondary education is generally through the nature of their permanent collections. This is not to discount certain vivid experiences which temporary exhibitions may provide, especially in museums where the permanent collection is limited; rather, it is my impression that permanent collections play a more important educational role than is commonly understood and that the need for travelling exhibits is greatest in communities where there are no permanent collections. Even these exhibits are not necessarily designed for school needs. "Exhibits which interest adults are also good for children," is the conviction of many a museum administrator, I was told at Fort Worth, Texas.

Although there *exists no* statistical evidence concerning the purpose of total visits per capita per annum, my impression is that over 75% of the visits are for the sake of "exposure," that 20% are related to topical concerns of the classroom (largely history) and that 5% are for the sake of heightening artistic understanding, taste, or art history. The evidence of this is the preponderance of visits at the fifth, or more commonly, the sixth grade level. Visits at this age are accounted for by two considerations:

1. The convenience of the school schedule.
   Below the 7th grade, the classroom teacher has control of the work of the day and if a morning is occupied by a field trip, she can make it up in other subjects by her own ingenuity later on.

2. Sixth graders, I was told whenever the question arose, are less self conscious than older children and pay better attention when escorted into a museum environment. They are also noticeably more mature than younger children and therefore benefit in a more marked degree from the visit. So it is that in certain communities there is an attempt to achieve an exposure for every child at the 6th grade level and, for most of the children, this is the sole formal visit of their entire school career. One wonders if the little knowledge gained is worth the museum effort. It is relatively easy for the individual teacher to shepherd the annual trip and the child suffers at most a relaxing change of pace. On the other hand, the museum

staff exert themselves with these swarms day after day. Does the staff, or does society as a whole, benefit from the experience?

There is some evidence that certain children do benefit and their parents too. In many museums, staff members have spoken of the return of certain children (accompanied by their parents) on a weekend or two following a visit. Indeed, in a few cases, museum memberships have resulted, producing a continuing response. And there are always, of course, personal exposures which may justify the entire museum educational program, such as the solitary child from an impoverished area of Cincinnati who brought his kitten to the Taft Museum so that the pet might "see how pretty it is." Nature sows abundantly that one seed may sprout and the reward of museum educators is to see the sprout strengthen, blossom and seed again.

Turning to that 5% of student visits which seem to be motivated by an aesthetic interest in the arts, I find that in numerous art museums across the land Saturday is the big day. Most Saturday classes consist of doing, that is, painting, working with clay, papier mache, fabrics, and the like, in museum rooms set aside for the purpose. This activity does not preclude looking at original works of art, discussing them and then returning to the classroom. It is a common sight to find children seated on the floor of a particular gallery, examining its contents with a pencil, or other material which runs no risk of soiling the surroundings.

Probably two-thirds of the attendance at Saturday classes consist of elementary and junior high school pupils. Intensive programs such as those at Toledo, Buffalo, Dayton, represent a general pattern. In many cases, the problem of transportation is an obstacle during the school week, when, at the close of school, busses are occupied with routine work. Nevertheless, week day classes do occur especially in those situations where the museum is located in a residential area, or where good public transportation is available. Although parent-driven car pools exist in certain localities, in many others the parents are not willing to assume the legal risk in case of accident and programs which might otherwise take place are jettisoned.

If one chooses to be pessimistic about the small percentage of pupils who derive benefit from an art museum experience, one may wonder about the rising flood of interest in art museum programs during the past two decades. Here again, however, accurate statistics are not available, especially as to the kind of reaction on the part of those who attend in such numbers. "Much as a crowd at dog fight gives no indication of the pedigrees of the animals involved," museum attendance is difficult to analyze. There is much in the public notices with which museums seek to announce their services that tends to attract visitors without gratifying them with anything more than the privilege of having savored culture. This savoring seems to provide a certain status in society and is a relatively recent phenomenon. It may not only indicate a widespread change in social attitudes, but also may require museum trustees and administrators to reappraise their community roles.

At the center of most museum activities are the ladies who serve on various committees formed to promote the simultaneous welfare of the community and the museum. The hard-working, serious, devoted women who serve as docents (the academic word for museum teacher or guide) are indispensable to much art museum educational work. To some extent, they are the bond between whatever is exhibited and the local school system whether they are professional or amateur, salaried or volunteer. Their duties vary widely according to the nature of the museum, the character of the community, the concern of the museum administration and the interest or diffidence of the school authorities and parents. The latter play a more important part in determining the strength of educational ties with museums than one might suppose and in communities where parental interest in cultural matters is strong, there is apt to be a fairly active school-museum program. Conversely, for lack of parental interest, a school may have very little traffic with museum activities. It is in such cases that the women connected with educational programs who possess the time and energy to penetrate the school can do so in ways that the regular educational staff of an art museum (usually too few in number and with little money) cannot manage. To be sure, the directives of the museum director and the head of the educational department (if there is one) are all important, but no more than the coach and the captain can play the entire game could numerous educational programs currently flourishing in many parts of the country operate without a "team" to execute the plays. The quality of an orchestra, to alter the image, depends on the sensitivity of a conductor, but his baton is silent before an empty stage.

Although professional opinion differs strongly as to the educational utility and validity of non-professional assistance, as well as to the degree and kind of training such people should undergo, the strength and effectiveness of many an art museum educational program depends importantly on the community interest which these many volunteers represent.

Because many art museums have been established by art groups or associations, these groups or clubs help with local relations and educational efforts. Nevertheless, the most influential and educationally significant effort in city after city is the local chapter of the Junior League. Not only for its financial support (by no means insignificant in many cases), but also for its supply of interested and willing personnel, the League has done much to encourage inter-museum-school relationships and to actively operate certain programs. Most League programs have sprung up since World War II. Some are only three or four years old. Over a period of twelve to fifteen years, however, the personnel rotates after serving three or four years so that the museum influence spreads through the community as younger members come along. Moreover, many of the young women involved possess the means to buy works of art from the series of changing exhibitions not only fostering a constructive local respect for the arts thereby, but also enhancing the esteem with which local artists are held who are occasionally the authors of the work so recognized. Through such a process, the museum collections themselves may ultimately be enriched by gift or bequest. This possibility, in turn, challenges the museum administrator to be as scrupulous in the choice of works exhibited as his discrimination will admit. Museum education is not for children alone.

What should a teacher know who takes a class to an art museum? The answer seems so obvious as barely to need asking and yet opinions differ widely as to an answer. As I moved from city to city, I found myself confronted with differences and attitudes that I had not anticipated. Not a few staff members believe that the museum itself should do its own explaining and that whether a teacher has an art background or not is immaterial as far as the museum visit is concerned. Others believe strongly in the importance of having teachers who are trained in art serve as leaders of the museum visit. As best as I was able to determine, the former point of view was held largely by staff members of institutions owning important historical collections and whose experience had shown that even though a few teachers might be competent to explain the collection, the majority could not and that it was simpler for the museum staff to assume full responsibility. The latter point of view was expressed more frequently by staffs of museums owning limited collections, small operating budgets and small staff, which, because of these factors, depend on the help of the school. In such museums, the temporary exhibit is a relatively important element as an educational facility. The brief presence of the temporary exhibition, combined with certain detachment on the part of the staff, arising from a lack of responsibility for the ownership of the works in the exhibit, tend to make the staff less proprietary and therefore welcome outside aid.

Despite such basic differences of opinion as to who can and who cannot make use of an art museum for educational benefit, there is common agreement as to the teacher's need for a knowledge of the History of Art. This, in fact, runs counter to the training of many professional art teachers for whom the major emphasis has been on techniques with which to develop the children's expressive opportunities rather than on the intellectual aspects of Art History of which the museum collections provide examples. Consequently a dichotomy exists between art teacher and museum educator especially insofar as art class visits are concerned. The docent has been taught to relate the museum object to its place in time and geography, the teacher may see it as no more than a technical specimen. All is not evil, however; there are efforts in some communities to provide teacher seminars, as well as to learn what teachers are teaching for the sake of better museum-school coordination. There are teachers who study museum announcements in order to alert their pupils to cultural opportunities. Such people are not numerous, unfortunately. The average school point of view is that lessons come first and even though a teacher who is knowledgeable in the arts may wish to expand the horizons of her class, it is often very difficult to do so because her superior may be adverse to "such indulgences". Equally handicapped is the teacher who is ignorant of art which a principal may wish to encourage. American education is in the midst of many reappraisals and the difficulty of adjusting teachers to new experiments is no less than adjusting the attitudes of administrators and school boards and taxpayers to the need for a fresh look if pupils are to become adults capable of coping with the future.

In common practice, the school lesson does come first and some of the more successful programs shared by school and museum are those related directly to class work. The opportunity occurs most fruitfully at grade levels

where the broad historical, or cultural, studies occur. These vary slightly from one part of the country to the other. However, geography at 5th or 6th grade, world history at the 7th (and again at the 10th) are areas where museum objects provide evidence of the character of the subject under study. These subjects also provide a ready focus for panel exhibits assembled by the museum and displayed in corridors, libraries, classrooms, or the auditorium lobby, as the case may be. In some communities, such exhibits are never harmed. In others, teachers claim that unless they are locked in cases, vandalism is inevitable and that even the cases do not guaranty protection. Certain museum officials assert that such exhibits are worthless, that the original object is all important; others believe that without preliminary exposure to artistic ideas in the school, a visit to the museum is too fleeting to be of substantial value. Still others look askance at most such efforts whether in school or in a museum, feeling that the experience is too shallow to be worth bothering with. Art, they feel, cannot be experienced casually; still others believe that continued exposure will be artistically rewarding. In one case -- the Allentown Art Museum -- this kind of continued exposure has resulted in a considerable volume of student voluntary attendance and the Director has learned that whenever a downtown event is to be held (such as a parade) extra guards must be engaged because of the influx of children as soon as the event is concluded.

Except for a few municipalities, television and the motion picture have not played a particularly important role in cementing school-museum activities. In many interviews, the hope was expressed that more use might be made of such media. The Nelson Gallery and Atkins Museum of Kansas City has produced motion picture films of certain aspects of its collection which it sends to the various schools in the city; the Museum of Art in Portland, Oregon, distributes slide-tape lectures to the high schools; the Museum of Fine Arts, Boston, broadcasts television programs from the Museum through the local educational channel; theatre and motion picture programs such as at Richmond, Virginia, and the Museum of Modern Art, New York City, tend to broaden the educational base of museum activities though not always from a strictly fine arts point of view.

Television, probably the most important medium for distributing information the world has known, possesses the potential of penetrating remote areas in a way the average travelling exhibition cannot and there are some who advocate its use rather than panel exhibits consisting of photographs, reproductions, or fourth-rate works of art.

The experience of the Virginia Museum of Fine Arts, The Art Center at Little Rock, and the Detroit Museum (to name three) with the Artmobile whereby with reasonable precaution valuable works of art can be widely displayed, suggests that the use of this method of museum education is likely to grow. Nevertheless, there is doubt in the minds of some as to whether or not the expense is justified if only a very few objects can be displayed for a short amount of time for the sake of an experience that may be once in a lifetime. If, on the other hand, they argue, the justification of the Artmobile is to stimulate visits to the museum itself, may not television be equally effective for the purpose?

Here, it seems pertinent to note that, since my interview, the Detroit program has been suspended. From the Trustee point of view, it was too costly; from the staff point of view, the number of original works of art available were too limited to extend the exhibits without borrowing from other sources or using reproductions, which was felt to be undesirable. Before the decision to suspend the project was made, however, in an attempt to reduce costs, a charge of 25 cents admission was levied, whereupon attendance dropped by some 80%, evidence that most attendance had previously been the result of idle curiosity rather than active interest. The fact that, contrarily, attendance has increased since the Museum of Fine Arts in Boston changed its policy of free admission to a 50 cent charge may seem to be a paradox. The difference may be accounted for by a difference in social strata. The Detroit Artmobile was dispatched to underprivileged students in school areas and to such places of public assembly as fair grounds without much advance notice. On the other hand, the Museum of Fine Arts has actively advertised its exhibits to an intellectual community in which higher education possesses as much socio-economic influence of its own kind as industry does at its level.

Museums which have taken the trouble to install junior centers appear to have particularly energetic programs, such as those at the Metropolitan Museum and the Museum of Modern Art in New York; the Houston Museum of Fine Arts, Texas; and the Des Moines, Iowa, Art Center. But it is not the existence of space alone which encourages such activity. It is the inventive enthusiasm of the museum staff which provides the true motivation.

Summer programs for interested and especially gifted pupils provide opportunities for intensive study which is not available during the school year. An increasing number of museums find such programs rewarding for, ofttimes, they include the participation of parents. The Albright Gallery at Buffalo, New York, the Des Moines Art Center, the Brooklyn Museum, are characteristic examples.

Pilot programs, such as the circuit riders demonstrating art methods in isolated rural areas, a program promoted by the Birmingham, Alabama, Art Association collaborating with the museum, or the Print Process Program in Philadelphia, whereby a portable press is used to provide print demonstrations in the schools, or the Little Rock, Arkansas, Theatre program in which the gesture on stage is related to gesture in drawing and modelling, are worth examination by museum-school administrators elsewhere.

As I have confessed in the introduction to this report, my survey has been a personal one (with the limited omniscience which results from this personal advantage), but I am also aware of many programs which I shall not mention either for lack of sufficient information or for my feeling that to be too enumerative may cloud my principal points of emphasis. There is one project, however, which I have observed several times prior to the period of this survey which I shall briefly mention although I did not visit the program during the course of the survey. It is the program of the Denver, Colorado, Art Museum, which for a quarter century, under the discerning leadership of the museum director, Otto Karl Bach, represents the most con-

summate museum-school program I have observed anywhere. Specifically, each year the museum discusses with the municipal Board of Education a topic which the Board would like to explore the ensuing year. Thereupon, an exhibit is organized to be displayed for two months during the January-March period. Workbooks are printed in advance for the guidance of teachers and pupils at the elementary, middle and senior grade levels, different guidebooks for each level. These furnish the substance for discussion which is held two months prior to and two months after the term of the exhibit. The discussions occur in various subject matter fields, Social Studies, English, Art, Geography, etc. Those administering the project believe that the benefit of such an organized program is far superior to the casual museum visit and that, although it may be impractical in larger urban communities than Denver, there are, nevertheless, many municipalities across the nation which might well learn about museum-school organization from the pioneering effort which Denver represents.

As already noted, the Denver program includes senior high schools, as well as lower levels, although the high school appears to be the most difficult level with which museums have to deal. The chief obstacle is the subject matter material of the curriculum. Most subjects, unlike the elementary program, are studied in time allotments with a particular teacher for each subject. To visit a museum during school hours normally requires a sacrifice of several periods. If the art teacher wishes to conduct a class at the museum, she encroaches on the time of the teachers in other subjects and it is not always a simple matter to obtain their cooperation. School visits, therefore, are a matter of legislative fiat on the part of the administration, rather than an educative need as seen by the teacher. Coupled with the problem of time is the distance of the museum from the school. In certain communities where the high school and museum are neighbors, there is no problem; even teachers in English, History, etc., find museum trips possible and profitable. The high school in Sioux Falls, South Dakota, is across the street from a small Gallery operated by the local Art Association. Accordingly, teachers from various departments pay visits to it during class time in order to examine and discuss the changing temporary exhibits from their own standpoints. In other municipalities, Dallas, Texas, for example, a program for high school seniors has been arranged by the administrative museum coordinator serving on the staff of the Board of Education. By means of this program, seniors visit the museum in their own free time, but are given tests to inspire careful observation, much as they might be given an assignment at the city library with a similar follow-up examination. Additional Saturday programs involve high school students as they do in other localities. It is not that the high school attendance at museums is unique, but that the percentage in terms of the total number of students at that level is very small.

Occasionally school systems seek to solve the problem themselves, such as the small museum-in-the-school-program at Dayton, Ohio, or the Art Collection of work by local artists purchased by the McLean High School in Fort Worth, Texas, but by and large these are scattered instances which do not represent general practice throughout the country.

CONCLUSIONS

Although visits to art museums by thousands of school children are phenomena wholly familiar to anyone who himself attends the museum regularly, there is some question as to how much value these trips have. On the one hand, there is the hope that the experience (usually no more than once a year for a particular child and often never repeated in other years by that same child) will provide enough impact so as to induce the child to return, either alone or with his parents. Certain museums do not allow admission for small children without an adult to accompany them and many parents are either unwilling or do not have the time to accede to their children's desire to be accompanied. The very young children of one of the curators of the Toledo Art Museum who, unaware of their father's occupation, urged him to come see the museum which they had just visited in a school group that day, are an obvious exception and it is more than likely that the father who took them to his professional workshop looked at his accustomed surroundings with a fresh eye. There is plenty of evidence that children do return to the museum after a school visit, for museum staff members have been able to identify them, but the percentage is low and one must accept the fact that given the obstacles of time and available transportation facilities it is rewarding that the return is as frequent as it is.

Certainly the special classes usually held on Saturdays, sometimes during the summer interval, provide a considerable stimulus for interested students. Yet again the percentage of those who participate in those programs is low when compared to the numbers of pupils who are given the school tour. Are there ways to motivate the potential interest of students who were not motivated in school for want of a proper exposure? Is the school at fault as much as, or even more than, the museum? To put it differently, is the museum experience a special condition of what might be a general learning situation rather than a desirable once-in-a-lifetime exposure? Is it numerically possible, indeed, to expose every school student to a museum visit?

These are questions, rather than conclusions, but they grow from the survey as its natural consequence and must bear the weight of a positive, or negative statement. Obviously, there is insufficient evidence for a definitive answer; but that, of itself, is a conclusion. Not until the arts become more than a casual learning process, for more than 10% of those in school above the sixth grade, will the role of the art museum, or of the exhibition it presents, become wholly clear. Awaiting that time, the best an art exhibition planning group can probably do is to phrase its message to the level of proven interests on the part of a few and trust that its thrust may penetrate to those, pupils and teachers alike, who may in one way or another, come upon the broad vista presented. This is the tactical procedure which those people who have been concerned with advancing the physical sciences have adopted, innocently, perhaps; yet it is one which the advocate of the psychological sciences, the method of the arts, can properly emulate.

Perhaps this point is worth laboring in a slightly different but parallel way: just as literature is the sensitive expression of concepts derived

from the manipulation of words, the arts are the expression of concepts derived from manipulation of visual, aural, and kinesthetic elements. If students must undergo the experience of reading and writing in order to understand and to command the meaning of poetry, is it not equally necessary for them to experience, in their schooling, at various levels of maturity, the essence of art, dance, music, and theatre, in order to best understand the meaning expressed by stage, concert hall and museum? Does the poem mean very much to the illiterate? Even if it is read to him? Can the visit to the museum without thorough preparation and without ultimate analysis mean very much to the unitiated? Would the limited efforts of museum staffs be better focused on those who came prepared rather than be dissipated on the long ranks of uncomprehending beings?

Museums have been obliged to offer an affirmative answer to such negative questions and yet attempt to make the best of unfavorable circumstances. A case in point is the Brooklyn, New York, Museum, long a pioneer in the battle against odds. With three staff members demonstrating its exhibits to some 14,000 children per month, the educational department has attempted to sift the eager from the nondescript by establishing junior memberships. Each member must sign a pledge to respect the museum and may visit it unaccompanied by an adult. Activities include treasure hunts, studio demonstrations, summer trips, etc. Older members are given jobs helping with art classes, lending library service, etc. The visit of the student becomes a positive performance in his maturing life.

In the minds of many museum officials, the function of a museum is to assemble, care for and display the works of art which document the cultural interests of man. Like the library, it is an institution whether private or public to which people turn for enlightenment and satisfaction. Its educational efforts are to inform people who, whether young or old, are ignorant of the nature of its contents. Again and again the questions arise, however, as to the limits of the museum's ability to extend this process of informing and how much beyond mere informing the educational staff should be required to go. The example of the Brooklyn Museum is worth scrutiny.

From the standpoint of a school, similar questions as to limitations occur. The art education of the teacher is usually a case of small exposure and resulting little knowledge. At the elementary level, the classroom teacher possesses a minimum art experience if, indeed, any at all. At the secondary level, the subject matter method of instruction makes it impossible to teach art unless the school employs a professional art teacher. Of all the high school pupils graduating yearly throughout the nation, nearly 93% have had no contact with the arts at the high school level. Despite the increasing museum attendance, general public indifference toward art is a characteristic of modern American society. Certainly some of this apathy must be attributed to the lack of an effective contact with the arts during the years of developing maturity. An art experience at the elementary level does not commonly grow into an understanding of art or form habits that are part of adult life. Imagine what might happen to American society if all the instruction in the English language, all reading, all writing, were dropped from the school curriculum after the 7th

grade. Would libraries be expected to carry the responsibility for continuing and developing the articulation of concepts and the clarity of analysis which is currently the task of the English classroom? Yet this is the role in which museums appear to be cast by the society they seek to serve. Moreover, museums are asked to serve not only as schoolrooms, but also as teacher-training institutes, in many cases with none other than private money to carry on the work, not even with the help of teacher or pupil tuition fees. Money for art education is scarce. One may buy a work of art, but except for professional schools or professional majors in the universities, one cannot be expected to buy knowledge about it, or so it would seem from prevailing practice.

Doubtless there will be many other studies such as is represented by this report, for the topic has become important as our systems of learning become more and more mobile, not only as to the movement of students and exhibits, but also as to communication through the projected media of slides, film, and television. When considering the intangible, yet vivid impact of these far-reaching methods of communication, one wonders if the educational role of the museum may not shift from that of educator to that of inquirer, that is to say, instead of using a work of art to explain an attitude, or philosophic aesthetic point of view, the museum will expect teachers to do the explaining in school and will confront students who visit the museum with a few original works asking them if they can explain the significance of each in the light of understanding acquired through the projected image discussed in the classroom, observing, perhaps, differences between the reproduction and the original. The experience of analyzing the original work would then help fix in the mind meaning and relationships which might otherwise become dissipated and lead to insights impossible to pursue without the sort of introspection the visit permits.

In every instance where innovation is concerned, the problem of financing projects is ofttimes the crucial area where decisions are made so as to guaranty or discourage the success of a seemingly worthwhile project. New projects demand, not only an imaginative purpose and design, but also perceptive insight on the part of the existing "command" --- museum trustees and municipal administrators. Too often politics depresses an inspired plan either because the plan is not adequately explained or because it may not seem to be momentarily expedient. My best sense as to handling the first alternative is to understand the objectives so well as to be able to articulate them clearly. Expediency is a more difficult point to debate. Sometimes, however, there are logical ways to manage. An instance should suffice by way of illustration. During World War II, there was a moment when a young officer was ordered to commandeer 100 freight cars within 12 hours. The need was immediate. The railroad official who was approached, clerical in his attitude, remarked that the cars had been designated for another mission. Despite the fact that the request came from the top command, the clerk was adamant. He could not take the responsibility of refuting a prior commitment. The young officer was non-plussed for a moment. He suddenly saw through the clerical mind which could not accept responsibility. He then asked the clerk if he would assume the responsibility for not providing the cars. The cars were obtained. Many potentially beneficial projects involving school-museum cooperation need

a discerning mind to slice through irrelevant protocol.

RECOMMENDATIONS

1. The burden of education in the arts should be borne by the school system, as is the case in other areas of human knowledge and activity.

2. The museum "shelves many volumes" of evidence concerning man's expressions of his aesthetic sensitivity and should be used as a source of reference and an example, as are books in the library.

3. An exhibition is an assemblage of unrelated works of art. Its sole justification is to establish relationships, by the way it is organized, in order that new meaning may accrue, just as new meaning is established by the ordering of words in a sentence, the meaning of which is not to be found in the individual words separately. On the other hand, the virtue of a work of art is its own integrity. No exhibit can demonstrate more than limited aspects of that integrity. Both museum personnel and teachers should make these points clear to the students.

4. School boards should establish, with the help of museum and university professionals in the arts, means for enlightening teachers at all grade levels by in-service training, probably with credit.

5. Funds for such activities should be provided by municipalities on the same basis that municipal funds support the work of librarians.

6. Because the maturing intellectual and emotional activity of the high school student differs importantly from that of the elementary pupil, a planned program of perceptual and aesthetic experiences should be provided for all students at some point between 10th and 12th grades. Assignments out of class should also be provided in museums where possible. Additional elective opportunities would be desirable. Publishing houses should endeavor to supply the best possible visual "texts" (particularly for areas remote from museums) as is the present practice with verbal texts.

7. Gifted teachers should be encouraged by school administrators to "write" their own visual texts and so produce visual experiences to conform to and to amplify their own personal ways of teaching.

8. Museum curators and docents should be encouraged to produce exhibition leaflets adjusted to various school needs, as well as the usual scholarly exhibition catalogue.

9. Small exhibits on the school premises should not be definitive so much as challenging in order to stimulate independent visits to the museum on the part of pupil and teacher alike.

10. In view of the fact that most museum studio programs exist only because sufficient qualitative opportunity is not provided by the schools, it would probably be better for museum boards to bring community pressure to bear so as to include such work in the schools and devote the energies of museum personnel to the explication and inquiry about its contents for benefit of both pupil and teacher.

11. To increase the kind of catalytic action which the investigator found he had established, a program consisting of several teams of field "coaches", each team consisting of one museum person and one school official, might help promote school-museum interchange in many parts of the country.

12. A conference consisting of 15 or 20 directors of museum educational programs, plus half a dozen school administrators and a few capable teachers at different levels could lay the groundwork for the field organization recommended in No. 11.

13. Further study should be given ways to develop the content of TV programs as prelude and postlude to museum visits.

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EXCERPTS FROM MUSEUM INTERVIEWS

BIRMINGHAM MUSEUM OF ART, BIRMINGHAM, ALABAMA
May 6, 1965

Museum exhibit policy consists of four parts:

Part I: Two or three exhibitions assembled each year by the staff for the general public interest, but which schools can use, e.g., Mexican exhibit; a group of modern paintings and crafts along with pre-Columbian examples.

Part II: Local shows sponsored by the Arts Association: one, a juried show, the other open. Also the Alabama Watercolor Society, a national invitational show.

Part III: Cooperating exhibits, e.g., State Fair Grounds exhibit.

Part IV: An intermittent series of local one-man shows to exhibit the work of professionals teaching locally.

Despite this emphasis on professional teachers, schools are still apathetic. Each principal is largely autonomous and the Art Supervisor can be effective only if the principal is interested.

The Director of the Museum feels that efforts so far have only slight influence on total attitude toward art education in the schools.

City transportation is privately owned. Union drivers cannot easily transfer to charter busses. Therefore, municipal visits depend on car pools, walking, or other means. Some country schools have transportation, but there is apathy toward importance of museum visits during school hours. Forty volunteers are taught by staff how to make package lectures using 30-40 slides selected from the Carnegie slide set of 5000 owned by museum. These lectures are given generally in art classes, home economics, and American History. Exhibits to serve as a follow-up in schools and also at museum are highly desirable, but money and staff needed to implement such a program. Saturday programs for 6th grade cannot reach all children in a year -- from 150 - 300 children attend each Saturday. Seniors from Birmingham Southern College serve as docents. Children are shown films on art theory and are then given tour of museum. A minute and a half orientation precedes these visits on The Nature of the Museum -- the value of man-made fragile objects with caution as to behavior."

The effect of these visits is observed in increased Sunday attendance by children, often with parents. Museum open Thursday evenings. The Director would like to include other evenings, but staff and money not presently adequate.

There is difficulty borrowing good originals for a sufficiently long period to be educationally effective. However, Director feels that original work is of prime importance and does not book panel exhibits.

Birmingham Museum of Art, Cont.....

Alabama artists act as circuit riders to rural schools using slides relating to museum. There is a need for simple exhibits to accompany them, such as Crayon Etching or Style Contrasts Between a Pre-Columbian Pot, a Tanagra Figure and an American Indian Pot.

The Educational Council at Auburn distributes suitcase exhibits (folding exhibits mounted on 6' stands). These deal with design principles illustrated with one or two original objects. The response of the children depends on quality of guide rather than on subject matter of the exhibit.

Museum volunteers take a six week course, three lectures per week, to work with 11th grade American History. Teacher certificates require very little art experience and teacher understanding is weak. Some volunteers carry into the schools original examples from their own homes -- early American pewter, fabrics, etc.

There is a need for good films on Basic Principles. Television programs concentrate too much on "how to do it."

Museum influence is increasing, but far more teachers and good courses are needed.

HIGHLIGHTS OF RECENT DEVELOPMENTS SINCE MY INTERVIEW:

A new superintendent of the city schools seems interested in improving the art experience.

Twelve schools have established Summer Schools on largest scale ever through Title I, including music and art instruction.

A cooperative proposal between city schools, the museum, the museum Art Education Council and Auburn University has been filed under Title III.

Active participating of Negro PTA with Saturday tours and a widening interest on the part of this group in the museum.

The apathy of the schools is gradually being overcome by constant dissemination of information given on tours and slide program given at the schools. Evidence for this is that 40 volunteers spoke to more than 12,000 children in American History and Art classes, 1965-66, upon request.

During the past year, out of 15,000 school children invited to museum; 10,000 actually came.

Two teacher workshops were over-subscribed.

ARKANSAS ARTS CENTER, LITTLE ROCK, ARKANSAS
May 7, 1965

There are no special exhibits designed for school education except an annual juried show of children's work.

Children's field trips to the museum are preceded in the auditorium with orientation talks and films. Teachers are urged to move slowly through the galleries to allow time for looking. On departure, children are given a souvenir, usually a colored postcard.

The Center attempts to relate where possible family participation in museum exhibits, concerts and theatre, children's theatre, especially the dance.

State colleges and universities have good art departments, but graduates tend to leave the state for lack of opportunity and good teachers are scarce.

The State Department of Education provides no leadership and legislators are generally not interested in art.

There is no art supervisor below the junior high school level. Elementary school teachers cannot teach art and only in Little Rock are there art teachers in the junior and senior high school. Hence there is practically no art program in the schools with which the museum can cooperate.

A 3-credit course at the University of Little Rock has recently been established to provide art training for teachers. Also, working with the University of Little Rock, the museum is helped by 15 BFA candidates working with Saturday classes for children.

An experimental children's theatre program is coordinated with 2 and 3 dimensional experiences --- painting and sculpture. This, then, is integrated with kinesthetic and intellectual analysis of relationships between movement, sound and writing in order to broaden perceptions in all the areas.

Strong support of the Junior League beginning in 1958 has now been withdrawn, but members of the Art Center Committee and the Fine Arts Club both provide volunteers who serve as docents and other capacities. They buy from various exhibits and are developing as influential collectors.

Based on the Commonwealth of Virginia precedent, 30 rural chapters have been organized throughout the state. Ten art center members in a given community constitute a chapter.

Appealing to the interests of these chapters, a regional craft exhibit is in the planning stage, but (as of May, 1965) is only like a "razor-back hog made with Navy beans."

However, a workshop program has been organized in a dozen towns to teach basic design, pottery, etc. Sixteen teachers circulate in their spare time to these workshops at $30.00 a day.

Arkansas Arts Center, Cont.....

Exhibits are sent to monthly chapter meetings consisting of 15-30 objects, e.g., 19th century American Painting, 20th century American Paintings, etc., as well as films, and a bibliography. Chapters are urged to relate the exhibits to local school programs.

An Artmobile tours the entire state. Exhibits are programmed two years in advance. Exhibits such as Barbizon Painting, Impressionism, Folk Art from the Rockefeller Collection in Williamsburg, etc. Reaction to the latter: "What do you send us this stuff for? We can do it ourselves." Chapter members serve as hostesses when the Artmobile arrives. Film strips, printed material, radio and press releases precede arrival of Artmobile by four weeks. Community reaction varies: one principal, seeing a modest nude in a landscape said: "Cover up that picture or the children won't go."

SLATER MEMORIAL MUSEUM, NEW LONDON, CONNECTICUT
October 8, 1965

The Slater Museum is a department of Norwich Free Academy which, since its founding in the mid-19th century has maintained its independent status. All Norwich High School pupils who elect art receive instruction from the museum staff of ten teachers. Fees are paid by the school board. Pupils from other neighborhoods pay individually.

The emphasis of all special exhibits is on aesthetic quality which "suffers if exhibitions are oriented too closely with academic subjects. The worst art exhibitions are those attempting to correlate with academic subjects."

"Too often teachers bring their pupils before a work of art, such as a Dutch 17th century Still Life and have nothing better to say about it than "What kinds of vegetables do you see in the painting?"

The permanent collections (examples of Western European art, Medieval, Renaissance and some later, as well as an Oriental collection, and full scale reproductions of Classical Sculpture) work well for teaching.

"Pupil visits, whether in Art, History, English or Science classes, depend on the interest of the individual teacher." Notices of special exhibits are sent to all teachers in the high school. Many who bring their classes have a follow-up when back in classroom.

"The Da Vinci exhibit was aesthetically good and appealed to many. More exhibits of like quality are needed." The cost of travelling exhibits is a deterrent to frequent borrowing. The annual exhibition budget is $2,500. "Inexpensive art exhibits with a broader outlook than local artist's shows are needed."

Docents link examples of the permanent collection by using historical references, but the emphasis is principally on the work of art in itself.

DELAWARE ART CENTER, WILMINGTON, DELAWARE
June 9, 1965

The Center conducts an active program of loans to schools. Three main categories comprise slide sets with scripts, portfolios of reproductions for classroom use, and panels with reproductions based on selected topics to be displayed in general school areas. Exhibits are circulated for three to four week periods. This service is managed by 7 volunteers.

The Center has benefited from the interest of two community groups, the local chapter of the American Institute of Architects and the Junior League, collaborating in a project to document historical buildings in Delaware.

Wilmington high schools are interested in exhibits relating to the arts for students enrolled in art classes. Elsewhere in the state, the art teacher and the exhibits are drawn into academic areas -- languages, history, social studies, and the like. Consequently there is a need for art teachers who are trained to work with other subject areas. "An energetic teacher will attract students for special elective programs."

Bus money to bring 6th graders to the museum is provided by the Junior League.

The Center contains a Children's Gallery wherein the organization of work and the designing of exhibits is planned with schoolteachers.

For want of sufficient staff and time, the museum has been obliged to refuse a request for help in planning an art program for Channel 12, but plans for a statewide television closed-circuit program are under consideration (1965).

BOISE ART GALLERY, BOISE, IDAHO
November 3, 1965

The Junior League has helped develop the Art Center by gifts of money both for exhibitions and purchases. Originally the amount was $300.; this coming year, $2,500.

With a population of 63,000, Boise has 29 District Schools --- 7 Junior High, 3 Senior High.

Junior League is important in all aspects of the Art Center. In 1966-67, the Secretary of the Board of the Center will also be President of the League.

Most important recent exhibitions for educational purposes has been "History of Idaho Art."

Art Center work with the schools is intensive yet opportune, e.g., Junior High School prize award annually; a certain amount of work is carried on with the Audio-Visual Department of the school system; small exhibits are taken to the schools. Without bus facilities, transportation costs to the museum are prohibitive.

If exhibits of original art were to be put in classrooms, supervision would be a problem. A slide series of objects to be seen in the Art Center which could be circulated to the schools would be useful.

It is yet a question as to whether it is more important to take museum exhibits to the school under museum supervision, or the children to the museum. It depends on teacher attitudes. "Do you bring art to the teacher and hope the teacher will give the children an art experience?"

It has been proposed to have interested students become docents at the Center.

The involvement of local educational television is important for the Center's work, especially programs on weekend mornings from 7-8 a.m. The problem with television is who will "bell the cat in a small community?" This question was raised with reference to commercials, cartoons, etc., which are relayed over the air from distant sources.

DES MOINES ART CENTER, DES MOINES, IOWA
September 9, 1965

The permanent collection and special exhibits are designed for adults but schools make use of them.

The major educational effort is centered around the Junior Gallery under the supervision of the museum's Department of Education which operates with 75 volunteers.

Over the past four years, thematic exhibitions have been installed in the Junior Gallery directly related to the curricula of several grade levels. For example, primitive culture was symbolized by a reproduction of the Lascaux Caves scaled to the size of children; the House of the Pharos was constructed for children to go into; the Greek Temple was built to correlate with Ancient History.

High school pupils helped with the construction of these Junior Museum exhibits. Younger children brought their parents to "watch Greece grow."

The Junior League pays the budget of much of this work. Special committees work on different aspects. They also help to plan and design panel exhibits which are sent to the schools. These exhibits deal mostly with basic design topics and are shown in halls or classrooms. Pupils respect these exhibits. There is no problem of vandalism, although packaging and transportation is still a problem.

The Greek Temple was constructed in connection with Greek Week with various programs appealing to different levels. Similar to previous intensive programs, this week consisted of 5 afternoons for grades 5-7. Activities consisted of designing pottery, discussion of mythology, and/or the functions of the temple, discussion of theatre masks, the life of a Greek boy and girl, etc. A theatre performance, "Perseus", given by children, was among the many activities. As a consequence of these activities, the culture of the age "was put into the children's heads through their involvement."

In connection with these general topics, the Junior Museum staff suggests to the city libraries books which can be featured while the activity is in progress.

The Junior Museum activity (in no way related to the museum's permanent collections and only occasionally amplified by loan exhibitions) is paralleled by parent-child workshops on Sunday afternoons. These are open to anyone up to the limit of the space available. Children who come to such programs for the first time adapt themselves readily to the new situation; not so their parents who take time to overcome awkwardness. Doctors, architects and teachers adapt themselves most readily.

Creative activities often start with stories such as Alice in Wonderland, or the Wizard of Oz. Toward the end of the story, a staff member unexpectedly appears in some costume, such as the Mad Hatter, whereupon there is a scramble to make impromptu costumes out of paper or fabrics which are available. Children are encouraged to take the lead in such activities.

Des Moines Art Center, Cont.....

Nearly 11,000 children are offered guided tours through the Art Center each year. The Education Department of the Center sends monthly bulletins to the school teachers. "The teachers are learning." The Board of Education would like Artmobiles to supplement the school Bookmobile. Plans are being laid to teach Art History with the same credit as History, but the project still needs state accreditation.

A summer program of 6 weeks brings more than 100 underprivileged high school children to the Center. These children are selected by city welfare agencies. The Art Center pays the bus cost -- $25.00 each trip. Parents won't take the responsibility of driving students. Visits are twice a week for an hour and a quarter each time. Drawing, painting, print-making, crafts, etc., are the activities.

The Education staff of the Center trains applicants for guide duty. There is an art survey course for these applicants from October to May with assigned reading.

The Center serves as the source for a television Social Studies program which could use Smithsonian help.

West Des Moines High School has purchased the work of local artists.

KALAMAZOO INSTITUTE OF ARTS, KALAMAZOO, MICHIGAN
June 23, 1965

The Center reflects a museum-school pattern common elsewhere. In serving a 55 minute school schedule, it is possible to welcome groups at the 6th and 7th grade level for double period visits, but students at higher levels do not attend.

Teachers have expressed an interest in museum help in developing a History of Art sequence.

Many elementary pupils who have been brought on school tours have "never been brought across the railroad tracks before for any reason."

Plans have been discussed, upon the initiative of teachers to introduce art in a general Humanities course.

The Center operates an active library service for lending color prints not only to schools, but to individual students who take them home.

"Corridor exhibits in schools should consist of more than student work, therefore there is a need for material (possibly supplied by the Smithsonian or other institutions) for exhibits slanted toward American History."

There are other ways of learning than "in prison" and extra-curricular programs include bringing teachers in touch with university people.

There is a need for a catalogue of regional resources.

An adult studio program is combined with school workshops.

KRESGE ART CENTER, MICHIGAN STATE UNIVERSITY, EAST LANSING, MICHIGAN
June 22, 1965

This active university museum arranges exhibits for campus use, but the Director sends exhibit notices to all Art Supervisors in nearby communities. These supervisors, in turn, pass the word along to Art teachers. The resulting attendance is voluminous at all grade levels, probably because many of the teachers are graduates of the university and take an interest in its affairs.

Visiting children are allowed to look at the various studios located in the museum building when college students are at work. This seems to excite them and provides the motivation for return visits.

Cooperating with the museum and art department, Junior League members take slide lectures to the schools. These are chiefly for art classes rather than other subject areas.

NEWARK MUSEUM ASSOCIATION, NEWARK, NEW JERSEY
June 11, 1965

The museum is an active educational institution in which Science and History occupy staff time, as well as Art. A workshop program is conducted at all levels, including high school. The latter takes place in the afternoon after school, but involves a smaller proportion of students than lower grade programs because many high school students use that time of day to earn money. On the other hand, an increasing number of high school teachers are sending students to the museum on class assignments.

Saturday morning programs are planned a week ahead of time in Art, Science and History. The museum is closed to the public until noon to accommodate the heavy museum attendance of children. This attendance is based on teacher and parent recommendations.

A certain amount of overlapping between History, Art and Science is intentional; for example, typical topics are: "Art for Dioramas," "A Comparison of 19th Century Sculpture with Classical Models," and the like. Occasionally Saturday classes are taken to other nearby museums.

The Junior Museum presents exhibits, such as "Optical Illusions," "Art, Techniques and Materials." Occasionally teachers prepare classes for visits to the museum, but most often do not.

The educational program is municipally supported. The Junior League also lends valuable help both as docents in the museum and as volunteers in the museum extension work within the schools.

"The major problem in servicing schools is variety and change. The same day there may be a request for help in studying the medieval period along with another concerned with rocks and minerals, whereas, at the same time, the special art exhibit might be the work of New Jersey Artists."

As much as possible, docents are instructed to work with whatever is at hand; "The problem is to guide pupils from what they know to what they see."

The museum circulates a few exhibits to the schools, such as "Japanese Prints" but in general it is difficult for the small staff to relate these exhibits appropriately to current school work.

The Junior League has helped distribute History portfolios to schools beyond Newark, as well as within the city.

The museum staff works with school coordinators to give 30 minute assembly talks on such titles as "What is Modern Art?" Children in these audiences have been recognized subsequently at the museum.

Staff talks to the Parent Teacher's Association have urged the Association to encourage teachers to make use of the museum.

Newark Museum Association, Cont.....

In collaboration with the American Library Association, window exhibits are installed in certain Newark stores.

Located near the center of the city, the museum is a mecca for idle crowds following parades and other public gatherings.

MONTCLAIR ART MUSEUM, MONTCLAIR, NEW JERSEY
March 9, 1966

No exhibit is ever labelled educational. With changing techniques, all exhibits contribute to an interpretation of art in life. There are no pressures and the term Art Appreciation is avoided.

In general, the museum serves northern New Jersey, but Newark classes visit because of the American Indian and Japanese Doll Collections which tie into Social Studies classes.

A given school child normally visits the museum as a member of a school tour no more than twice in his entire school career.

Junior League supplies docents, but has little to do with the program otherwise. On the average, there are 15 League members serving whose term of service lasts between five and ten years. They then become candidates for museum committee work and trustees.

Outlying schools visit the museum on schedule, but because there are no local school busses and the distance generally is too far to walk, city pupils visit infrequently during school hours. However, on occasion the Junior League helps with local bus service.

Friday afternoon visits are discouraged. The children are tired and the teacher comes only because she is at a loss as to what else to do.

Docents take a four month course meeting once a week for 2 hours, plus outside reading. They become involved with art theory, research, are taught to analyze objects of art and learn from observing experienced docents at work. Docent staff meetings are held twice a month. Special emphasis is laid on the need to guide each visiting group according to its own needs and interests. With aid from the Sears Roebuck Foundation, Junior League volunteers take slides to the schools, focus chiefly on Social Studies classes. The Junior League also has its own extension service to the schools with two docents working from the museum.

A small number of "mini-shows" custom designed in response to school requests provide contact with pupils and teachers to stimulate visits to the museum. These shows are largely from the American Indian collection made ready for the classroom teacher to install who follows diagrams which accompany each exhibit. Other locked-case exhibits are for installations in corridors and libraries. Announcements of the availability of such exhibits, sent two months in advance. Original quality, as opposed to reproductions, is stressed throughout.

BROOKLYN MUSEUM, BROOKLYN, NEW YORK
March 10, 1966

The museum represents itself as a "tool for teachers" and in order to supplement the small staff of the Education Department, has offered in-service courses for school teachers, 30 hours during a 15 week period for 2 credits for a Master's degree. The content of the course is related to the nature of the various collections and also involves workshop experience in painting, sculpture, block printing, etc. Classes are held after school and limited to twenty-five. Participants are chiefly elementary school classroom teachers who have had no art experience in their teacher training. Occasionally high school teachers register. There has been little opportunity to study how effective or not the program is.

Formerly there was a guided tour of museum collections for larger teacher groups, but currently, because of lack of time and staff, the tours are not being given.

Three paid professional docents are kept busy with 14,000 children per month, coming by appointment. Volunteers have not been found available. Bus transportation is free. Fourth, 5th and 6th grades comprise the majority of visitors. High schools are difficult to schedule because of the subject matter arrangement of the high school curriculum, but high school students visit the museum independently.

Individual children may apply for junior membership. The activities of this group include treasure hunts, studio demonstrations, etc. Each member must sign a pledge to respect the museum. There are no dues and membership has nothing to do with adult membership. A junior member may visit the museum unaccompanied by an adult. Older students are given junior jobs, helping with art classes, lending library service, etc.

Summer trips provide an effective means of enlisting junior interest.

About 1000 children each day cannot be taken care of by docents. Plans are underway to give teachers tape recorders which they can wear and which will describe certain exhibits as they walk through with their classes.

ALBRIGHT-KNOX ART GALLERY, BUFFALO, NEW YORK
March 23, 1966

Proximity of an elementary school allows classes to visit at the will of teachers.

Well-do-do residential area in which the school and museum are situated pre-supposes parental interest in cultural environment which influences children.

Elsewhere very little bus money available and regular busses are busy except during mid-morning. Accordingly, most visits occur during the 10:00 a.m. period. Small staff makes appointments difficult. Visiting classes are predominantly 6th grade using the museum exhibits to amplify Social Studies. They come at this grade level "because the 5th grade goes to the philharmonic."

When high school classes come to museum, it is rather with an emphasis on the Humanities. Often these children ask their teachers to meet them at the museum on Saturdays.

New, ungraded school for low IQ (50-75) children, who were previously kept at home, plans to bring small group to museum exhibits to stimulate responses because "children feel secure when drawing."

Encouraged by borrowing colored reproductions (Chagall, Renoir, etc.) from museum education collection, independent school (Nichols) has begun own collection of Western New York artists by purchase and gift.

Need seen by Mr. Fox (Head, English Department of Nichols School) to organize museum classes for English and History teachers, public, as well as private schools, so that they may teach art appreciation. In his own experience, Albright Gallery has been important influence. Although museum Education Department has been called on to give talks in schools (principally 7th grade), formal follow-up visits are rare for want of bus transportation.

"Art and the Museum are not identified with school study in the minds of many parents. Children become aware of this and, when challenged as to museum visits, say, "'We've already been to the art gallery.'"

Teachers do not like the rigid pattern demanded by docents who often don't take advantage of pupil interest and are annoyed because "they didn't get upstairs." Contrarily, docents object to teacher attitudes, "Now, will you explain why this junk is here?" Or, again, "You can't talk about that, we haven't studied it yet." One combined teacher-docent feels the need to look in depth at a few objects rather than a casual survey.

Saturday and Summer museum classes, including parents, are effective, but reach small proportion of students, "Could Albright provide a program for artist-speakers in schools?"

Church groups ask to be taken to the museum on Sundays. "One minister is still trying to figure out Mark Rothko."

AKRON ART INSTITUTE, AKRON, OHIO
February 28, 1966

All 6th grade pupils visit the museum once for the purpose of correlating the experience with Social Studies. Follow-up letters written at the instigation of teachers reveal a favorable response, but there is no formal contact thereafter.

Formerly, leaflets were given the children as souvenirs, but the cost and time of preparation became burdensome and this practice has been dropped.

The nature of the tour depends on the interest of the docent whose background varies. Twenty-three docents serve an average of four years. In the Spring, an exhibit of local artists normally takes place; a children's exhibit, grades 1-6, is held simultaneously. This children's exhibit brings a special individual attendance. The lack of adequate transportation makes formal visits difficult. Parking facilities also present a problem. The Parent Teacher's Association provides transportation for the 6th grade.

An optional senior high school Art course occupies two periods a day throughout the week, but the museum plays no special role in this course beyond informal visits.

A Children's Gallery financed by the Junior League serves the 6th grade and others who may be interested. The Institute staff designs most of them, about 6 per year, such as "What is Batique?" "What Can You Do With Paper?" "Who Was Buddha?"

The Institute has many items available for school kits which are distributed by members of the Parent Teacher's Association to teachers wishing to have them. In general, teachers prefer to use these materials by themselves, feeling that "a stranger creates chaos." Teachers also borrow slides from the Institute according to their own interest.

A Fall tea for PTA members, principals and Art teachers launches each year's program.

The Art Supervisor feels that "maybe we need a new look at the 6th grade program," but the Curator of Education feels that "it would be terrible to abandon these visits at this level. I can see a light in their faces when they first come! Following these visits, the children return with their parents on Saturdays or Sundays and say, "Hi, Mrs. Rogers.'"

CINCINNATI ART MUSEUM, CINCINNATI, OHIO
March 2, 1966

Although the Cincinnati Museum was one of the pioneers in special exhibits to instruct adults as well as children in Basic Design principles, the present emphasis is on the use of the collections themselves with interpretation appropriate to each grade level. Although 3rd graders frequently ask their teachers, "When can we go again?" 5th and 6th grade proves to be the best age for general visits. These children have a reasonable background and have not acquired inhibitions which the 7th and 8th grades display. Also, the museum can work with one class teacher at this elementary level; from the 7th grade on, studies are compartmented and too many teachers are involved to make visits readily feasible. The Junior League works with the 6th grade Social Study classes, using the museum collections to illustrate the topic, Backgrounds of American Freedom.

Docents with a college AB degree have an intensive training under the Director of the museum, along with school art supervisors. This includes required reading in art theory and history. Their performance is evaluated at the end of the 2nd year. The Board of Education has provided a coordinator between school, museum, the library and other cultural organizations.

Recently the docents organized a charter flight to Europe, coordinated with the museum collections, in order to understand them better.

Seventh, 8th and 9th grades have been brought in busses from as far away as Louisville. They were briefed beforehand well enough so that they could identify style, such as a painting by Corot.

TAFT MUSEUM, CINCINNATI, OHIO
March 2, 1966

A teaching exhibition on the nature of color at the Taft Museum brought science teachers into an art environment. In connection with the exhibit, a special teacher's meeting lead to student visits relating science to art.

Busses from Covington (a distress area across the Ohio River) normally costs $48.00 a trip, but underprivileged are brought free. "Everyone who can leaves Covington."

Usually outlying communities without an art supervisor (few have one) do not respond to the museum announcements.

"Not all classes can go to the museum and the schools need exhibits."

"Hopefully teachers will see education as existing beyond the four walls of the classroom."

The teachers "would like to see special galleries in the museum devoted to educating all ages. Painting and sculpture should be installed low. Objects should be touchable and a child be motivated to return by a feeling the area belongs to him."

"A museum environment provides a flow of culture which is not sensed in the classroom."

The Taft Museum is in a slum area and children have been encouraged to drop in at will. A great many do so. However, urban clearance is beginning and the museum may lose one of its effective opportunities, namely to aid poor children informally on their own volition. One small boy came with his battle-scarred cat. When asked why he was coming to the Taft, he replied, "I want him to see how nice it is."

"Art is limited only by teachers who don't know what to do."

DAYTON ART INSTITUTE, DAYTON, OHIO
March 3, 1966

"No exhibits are sent to the schools because works of art of requisite quality to provide proper seeing are too precious to circulate."

On the other hand, the Board of Education has purchased travelling exhibits related to Social Studies which are circulated at the request of the teachers. These consist of topics such as Masks, Fabrics, Varieties of Ornament, etc.

"There needs to be a coordination between art and art seen as Social Studies. The latter is a function which merely explains the cultural relevance of a style rather than its aesthetic quality."

"Adults assume children can't see. The museum brings all ages, from kindergarten through high school describing the total range of its collections."

Most school visits are "once in a lifetime;' however, requests for a second visit on the part of the teachers is growing.

"The parents of the Headstart Art Program should be involved with children."

"Visits to the museum benefit the teachers as much as the children."

"The museum would like to prepare 'canned' presentations for the schools. Title III might help."

Dayton school officials are rethinking their own program. "Does every class have to meet every day? There is a current move to open the high school schedule to take advantage of cultural resources such as the Art Institute."

"We hope that Title I may help provide busses for children who come from destitute families and to hire a staff that will work with the museum."

"From the museum point of view, there is not enough time to orient new teachers. The children come with open eyes, but teachers don't."

"School administrators are afraid to make commitments to the museum because of their own lack of experience and ignorance."

The numbers of pupils from grades 4, 5 and 6 throughout the city cannot be accommodated by the museum staff. Pupils are selected by their teachers for visits and are asked to report in class to those who did not attend.

Reports of the children provide evidence of their initial interest and this could be importantly enlarged by means of television. Although practically an art museum is an upperclass institution, school visits can open doors. The evidence is that Sunday attendance reveals no class distinctions.

Dayton Art Institute, Cont.....

The teacher load is always too heavy. Teacher seminars conducted by a museum once a month are sparsely attended. There is a question as to whether ~~the~~ Board of Education might increase participation by offering credit.

Recently pupil drawing and painting in the galleries have been transferred to the art school. This includes 3 - 400 Saturday morning students. The school provides one half day, 5 days a week, training for recommended talented high school students. This group numbers between ten and twelve.

The museum tours are provided by docents who have had two years intensive briefing in Art History and in various visual experiences. "Pretty stories are not allowed as a method of interesting groups of children."

TOLEDO MUSEUM OF ART, TOLEDO, OHIO
March 1, 1966

All money derived from museum memberships is devoted to educational activities. It is felt that in this way the museum is identified as a community enterprise.

The educational effort has been far-sighted for a quarter of a century and, despite a floating population characteristic of Toledo, there has been an increased awareness of the museum's civic importance, in the opinion of the Director. The evidence for this is a 300% increase in membership during the past decade.

The museum has relied largely on its own permanent collection for public school education. Nevertheless, it has found the Smithsonian and similar teaching exhibits useful in the school lobby; for example, Twelve Churches, Craftsmen of the City, Pre-History of the Great Lakes. These exhibits were selected as being of interest to pupils of all ages, but the variety of topics were not necessarily didactic, that is, not related to one class or group, but of potential interest to many.

The museum is an affiliate of the University of Toledo. Special high school pupils, recommended by teachers, can register for a university course. Teachers can also get university credit through museum work.

Television teaching has not been found effective to date. The medium has been used chiefly to announce timely programs. Museum slides serve better in the schools.

General Policy: bring the child to the museum because objects which can be sent to the school are not good aesthetically and therefore not effective enough.

In a very complex program which has been operating for over a quarter of a century, conducted in collaboration with the public schools, certain statistics emerge significantly: there are 14 full time instructors weekdays and 3 parttime. These are supplemented by 5 more Saturday instructors. These people take care of one child every 22 seconds during the time the museum is officially open.

City schools, grades 1-3, pay approximately 6 visits a year to the museum. Each teacher knows in advance the nature of the visit and correlates her work so as to anticipate it. Upon arrival at the museum, the essential experience revolves around the question, "What is a Museum?" followed by an investigation of it.

Grades 4, 5 and 6 visit the museum eight times a year -- 4 times for an art program and 4 times for music. The museum yearly schedule in some 40 schools reaches almost 80% of the student body.

In every case, visits are focused on a specific topic -- how a painter works, etc. A general art survey program is provided for grades 6, 7 and 8

Toledo Museum of Art, Cont.....

which visit the museum twice a year to study such topics as Ancient Art, European Painting, etc.

Although all programmed visits are studied in advance with an outline, the curatorial staff seek to change the subject from year to year.

Distant schools come on all day trips in the Spring. There are so many schools that the museum instructors meet a week in advance of a visit to plan their routes and avoid conflict when walking through the exhibits.

The school district art supervisor and assistant supervisor have previously served on the museum staff, thereby providing personnel coordination.

The museum staff would like to see more art history and appreciation taught in the schools as preparation to visits.

A heavy Saturday program gives certain children more depth.

The two small children of the museum Director of Education said to him at home, "You must come to the museum and let us show you what we saw yesterday."

READING PUBLIC MUSEUM AND ART GALLERY, READING, PENNSYLVANIA
September 30, 1965

The Reading Museum is almost unique in American school instruction. Established in 1904, it incorporates Art, Science and History and is supported by the Board of Education of the municipality. Apart from the Science and History programs, the Division of Art serves the 1st - 8th grades. Two fulltime teachers are assigned to 6 scheduled groups per day. Two city busses are assigned to the transportation of these groups and ply back and forth during the school morning. Although visits are often involved with History and Science, most of them include a visit to the Art area. Subsequently, pupils return with their parents on weekends.

The program is chiefly for elementary children. High school schedules do not permit convenient attendance. High schools, on the other hand, do take advantage of museum equipment -- films, film strips, overhead projectors, slide projectors and recording equipment.

Screen lectures and music programs on weekends have been discontinued because of new fire regulations. The museum has, in earlier times, arranged a series of evening lectures for grades 7 - 12 with their families. Programs were free, but have been discontinued.

The museum circulates both exhibits and materials to schools upon the request of teachers. The Art Supervisor may draw on the museum reproduction collection for school use.

Items from the museum collection are loaned to schools, both for classroom and corridor use upon request. The museum also makes certain portions of its collection available to members of the Parent Teacher's Association for use in school. There is a political question in view of museum service to outlying school districts as to whether or not the county, as well as the city, should support this museum activity.

Concern has been expressed to develop new ideas in order that pupils may understand the present as well as the past. There is also a need for teachers who can be knowledgable about Art History. Exhibits help relate to Art History. For example, Scalamandre Silks. However, "any exhibition is good because of its stimulus."

Many teachers ask for help which cannot be provided because of the small museum staff.

BROOKS MEMORIAL ART GALLERY, MEMPHIS, TENNESSEE
May 5, 1965

Children's Gallery exhibit, a display arranged by the Art League for 6th grade level to demonstrate basic design principles. The exhibit remains all year to allow the entire 6th grade pupil population to visit once during the year.

The museum is operated by the Municipal Park Commission. Various ladies' groups are active in different aspects of the operation.

The Director is interested in a special program, An Alphabet of Design, for grades 2-5 and intends to enlist the cooperation of the teachers to establish the program in the schools. The program is intended to demonstrate basic design principles through colored reproductions of paintings with emphasis on the emotional content. In certain cases, details of originals would be enlarged for purposes of illustrating such elements as line, shape, value, etc.

The Director would prefer animated television to demonstrations in the school.

The Director feels a need for closer cooperation with schools. "Children are helped more by piping art programs into schools than by museum visits."

Small staff and a lack of money inhibit museum-school relations.

Craft show designed by the museum little used in the schools except by a handful of interested teachers.

WITTE MEMORIAL MUSEUM, SAN ANTONIO, TEXAS
April 29, 1965

There is no art supervisor in San Antonio because the school administration is not especially interested in art. "Can't afford an art teacher."

Because of the nature of Witte Museum exhibits, the emphasis of school visits is chiefly Natural History and History.

The transportation of children is difficult because of administrative attitude. "We don't want our children to go off on picnic junkets." The Director of the museum expressed an interest in Smithsonian exhibits. He proposes to arrange an exhibit, The Head in Art, with an ethnological orientation.

The Junior League conducts its own program of slide lectures in the schools using material from the museum independent from the museum staff.

A museum volunteer program brings Art History talks into the junior and senior high schools. Museum art slides are available to all teachers at all grade levels without fee.

The Women's Art League arranges occasional general art exhibits.

DALLAS MUSEUM OF FINE ARTS, DALLAS, TEXAS
April 26, 1965

The Education Department used two to three exhibits annually for docent-guided teaching. Tours of the small permanent collection take place any time upon request.

No special exhibits are arranged exclusively for the schools, but an effort is made to make all exhibits understandable.

Groups usually visit once, sometimes twice, annually -- especially with seasonal emphasis, e.g., the Baroque show in the Autumn, followed by a Biedermeyer show in the Spring sponsored by Neiman-Marcus Company.

Museum visits, principally children between 5th - 8th grades, number 5 to 6,000 a year out of 150,000 in school. Visits last about 40 minutes.

Museum staff sees a need to know what teachers are teaching and to integrate the museum program with school work. School-museum coordinator on the staff of the Board of Education helps by sending notes to teachers alerting them to special exhibits.

The use of the museum depends essentially on the interest of the teacher, but also on that of the principal.

Although there is a need for exhibits in the schools, there is a problem of scheduling them in 170 different schools. Where to display the exhibits --- the halls, auditorium, library, is also a problem. "The personality of a speaker with slides may be more effective than in-school exhibits?"

A program of auditorium talks and Saturday Seminars are proposals of the museum staff to involve teachers.

A high school senior program of occasional visits to the museum is followed by a two-page test to inspire attention during the visit.

PTA can be useful; children's visits are an influence on the parents. School-museum coordinator believes arbitrary assignments do not promote natural interest and that there is a need, therefore, for a coordinated program to involve both teachers and pupils.

Museum arranges extra programs, especially Saturdays, for high school children; assembly talks and tour of exhibits.

FORT WORTH ART CENTER, FORT WORTH, TEXAS
April 27, 1965

No special exhibits for solely educational purposes. "Exhibits which interest adults are also good for children."

Junior League manages docents collaborating with museum administration. Seek to include 9000 city 6th graders in one visit per year; emphasis is on looking and becoming sensitive. Preview Gallery designed for Adult Education is used for high school art classes. The emphasis is on analysis. (This gallery is a small stage seating approximately 100 people in the auditorium which is, in fact, a storeroom. It was designed for local clubs to study forthcoming exhibits on racks and to discuss them prior to actual installation.)

League docents serve three to five years. The effect of this experience is to develop art patrons with the possibility that some works of art purchased from exhibits through such patronage may eventually return as gifts to the museum. The museum director is concerned that proposed withdrawal of League support may destroy this community interest and participation.

The Junior League has stimulated classroom teachers to give follow-up factual tests following visits.

The League also conducts a program for Junior High 8th grade students whereby objects from the museum are brought into the classroom.

Very often children return to the museum with parents on weekends following a museum visit.

Vitality of the Art Supervisors, individual art teachers, and the interest of principals influence the way the museum is used.

McLean High School has own small purchase fund for art which is hung in a gallery achieved by converting a broom closet.

FORT WORTH CHILDREN"S MUSEUM, FORT WORTH, TEXAS
April 27, 1965

Attendance amounts to over 200,000 children per year.

"Smithsonian exhibits are not sophisticated enough."

A need was expressed for the services of a laboratory under aegis of the American Association of Museums.

One third of the lessons within the museum are concerned with art. Most children are younger than 6th grade and are predominantly children not involved with art classes in school, by contrast with the children who visit the Fort Worth Art Center. The emphasis in the Children's Museum is on personal involvement through exhibits and demonstrations.

MUSEUM OF FINE ARTS OF HOUSTON, TEXAS
April 28, 1965

There is no school specialist in art at the elementary level.

90% of the candidates for high school art teacher positions have had no professional art school experience.

The museum is making an effort to improve art appreciation and art history education. "Don't separate Art History from History."

The graphic quality of books, such as Mathematics Manual, needs up-grading.

"Elementary teachers are key people, usually with limited attitudes." A need was expressed for a good required course in teacher education for the arts.

It was confessed that there was a weakness in the fact that a visit was made to the museum by a given child no more than once a year, often no more in an entire school career.

The museum has arranged an exhibition correlated with a half day seminar for principals during the Summer season. Attendance has been modest.

A parent-guided program, "Art in American Life," dealt with many different aspects illustrated with specified exhibits.

Art exhibits in schools have been arranged similar to a science fair initiated by the schools themselves.

An exchange of art room work between elementary schools and high schools has proved effective. Each age is more impressed with the works of the other than with their own.

With 210 schools in the city of which 20 are senior high and 28 junior high (a total of 225,000 children), there is not much opportunity for the museum to serve more than the 6th grade level once a year, although individual teachers in high schools do send pupils independently.

A Summer program for ages 9 - 12 reaches 2000 pupils.

The museum conducts a program of visits for parents in underprivileged areas.

The Junior Museum exhibits are designed to attract teachers and children, but it is adult oriented. The Tinguely exhibition installed for adults seemed to excite the children as much as the display of their own work in the Junior Gallery.

MARION KOOGLER McNAY ART INSTITUTE, SAN ANTONIO, TEXAS
April 29, 1965

The community becoming acquainted with museum by means of several experimental processes.

Fifth and sixth grade pupils brought to museum on tentative basis.

The museum staff makes a special issue of how to behave in a museum and describes beforehand what the children may expect to see.

Although the McNay Institute makes available colored reproductions as well as film strips and tape recordings for in-school use, there is a strong staff conviction that the museum must be visited otherwise these visual aids are invalid.

The museum conducts a program for the culturally deprived, grades 3-7, paying one half the bus cost.

TACOMA ART MUSEUM, TACOMA, WASHINGTON
November 4, 1965

The Tacoma Art Museum exists in an abandoned civic building and suffers somewhat from this physical fact.

There is good public support of the schools, but little sense of the needs of an art program.

A junior high school teacher has been conducting a television program to encourage popular support in the area of the arts. The museum staff agree that art needs to be given prestige.

Most popular programs have to do with personal behavior. For example, how an artist sees and performs, or how abstraction occurs.

Most programs, kindergarten to 6th grade, are mere entertainment with paint materials.

The City Council is vaguely interested in the arts. Heat and light, up to the amount of $3,000. a year, are provided by the city. On the other hand, the museum pays $160. per month rent. There is no endowment and the museum exists on membership donations.

The Tacoma Library has an exhibit program, mostly of local interest. The University of Puget Sound also displays occasional travelling exhibitions as a community service.

An evening lecture program expands the museum's contribution to the community. Topics such as the Development of American Architecture, Oriental Art, Collage, Classical Coins, indicate the diversity of the program. These lectures are supplemented by Wednesday morning Art Appreciation classes.

Studio classes are beginning to build community interest. The Junior League is showing interest and plans to provide docents. Certain private schools attend the exhibitions, but the public schools need leadership. In general, the museum has very little contact with schools. There is a need for funds.